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CATALOGUE of an
Exhibition of *Nineteenth*
Century BOOKBINDINGS
By the *Caxton Club*, Chicago
December, MDCCCXCVII



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Catalogue of Bookbindings

CATALOGUE of an
Exhibition of *Nineteenth*
Century BOOKBINDINGS



BY THE CAXTON CLUB (IN
THE ART INSTITUTE) DECEM-
BER XVI TO XXX, MDCCCXCVII

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EXTRACT FROM
BOOKBINDING, ITS PROCESSES AND
IDEAL

(*Fortnightly Review*, August, 1894.)

Binding may be divided into two main divisions:

1. Bindings for use.
2. Bindings for beauty's sake.

I do not mean to say that the 'useful may not be beautiful, or that the beautiful may not be useful. I mean only that of a certain class the utility of the binding is the characteristic or the main consideration, and that of a certain other class not the utility of the binding, but the beauty of the decoration, is the prominent feature.

The first class—bindings for use—is divisible into the following sub-classes:

(1) Temporary bindings, or bindings for temporary use only, such as the paper covers of our magazines, and the cloth covers in which books are issued in England to the public; and

(2) Permanent bindings, or bindings intended to last as long as the binder can make them to last. These

bindings are usually covered with leather, wholly or in part, giving rise to the further subdivision of (*a*) whole bindings and (*b*) half bindings.

All these bindings may be, and usually are, decorated in some way or other. In cloth binding we have some beautiful designs invented by contemporary artists. But I cannot admire the execution of such designs in gold on so poor a material as cloth, nor is the kind of binding suitable for elaborate invention. The gold soon wears away, the cloth wears out, the sewing gives, and the joints break, and I know not anything more pitiable in art of the kind than to see such lovely patterns subjected to such indignities. It is a true principle in art that nothing should be so made as to degrade in the use, and I should be glad if artists would cease to design for cloth, and if publishers would cease to ask them; and, most important of all, as most effective, if the public would cease to patronise them by selection. Nor would I decorate highly, or at all, half-bound books. A half-bound book is an economy, and economy is incompatible with decoration. Decoration in all its affluence and as a distinctive mark of appreciation is, or should be, reserved exclusively for bindings of the best kind, and for books

that are in themselves beautiful and worthy of conspicuous honor. The community does not—or, to speak more exactly, should not—dedicate statues to the memory of the commonplace; nor should we enshrine to perpetuity in a beautiful binding the ephemeral productions of the moment. The beautiful book, then, the work of genius, the immortal in literature, that is, or should be, the exclusive object of the binder's craft when heightened by the art of the decorator. And the decoration should be done for the delight of it, and it should be done in honor of him whose genius it should be a delight to honor. This much I premise in explanation of the kind of book to be bound and made outwardly beautiful, that the labor of the artist may not seem to be thrown away, nor the aim of his endeavor to be mistaken.

I now proceed to describe how such a book may be bound, and how, when bound, it may be decorated.

1. The first operation of the modern binder is to fold or refold the printed sheet into a section, and to gather the sections, numbered or lettered at the foot, in their proper order into a volume.

2. Then "end-papers"—sections of plain or colored paper added at the beginning and end of the volume to

protect the first and last, the most exposed, sections of printed matter constituting the volume proper—having been prepared and added, the sections are beaten, or rolled, or pressed, to make them “solid.”

3. The sections are then taken, one by one, placed face downwards in a frame, and sewn through the back by a continuous thread running backwards and forwards along the backs of the sections to upright strings fastened at regular intervals in the sewing frame.

This process unites the sections to one another in series, one after the other, and permits the perusal of the book by the simple turning of leaf after leaf upon the hinge formed by the thread and the back of the section.

A volume, or series of sections, so treated, the ends of the strings being properly secured, is essentially “bound;” all that is subsequently done is done for the protection or for the decoration of the volume or of its cover.

4. When sewn—and it is usually sewn by a woman—the volume passes into the hands of the “forwarder,” who “makes” the back, beating it round, if the back is to be round, and “backing” it, or making it fan out from the centre to right and left, and project at edges to form a kind of ridge to receive and to protect the back edges of the boards which form the sides of the cover.

5. The back having been “made,” the “boards” (made of millboard now, but originally of wood) for the protection of the sides are made and cut to shape, and attached by lacing into them the ends of the strings upon which the book has been sewn.

6. The boards having been attached, the edges of the book are now cut smooth and even at the top, bottom, and fore-edge, the edges of the boards being used as guides for the purpose. In some cases the order is reversed, and the edges are first cut, and then the boards to match them.

7. The edges may now be colored or gilt, or both colored and gilt, and if it is proposed to "gauffer" them, or to decorate them with tooling, they are so treated at this stage.

8. The headband is next worked on at head and tail, and the back lined with paper or leather or other material to keep the headband in its place, and to strengthen the back itself.

The book is now ready to be covered.

9. If the book is covered with leather, the leather is carefully pared all round the edges and along the line of the back, to make the edges sharp and the joints free.

10. The book having been covered, the depression on the inside of the boards caused by overlapping of the leather is filled in with paper, so that the entire inner surface may be smooth and even and ready to receive the first and last leaves of the end-papers, which finally are cut to shape and pasted down, leaving the borders only uncovered.

Sometimes, however, the first and last leaves of the "end-papers" are of silk and the "joints" of leather, in which case, of course, the end-papers

are not pasted down, but the inside of the boards is independently treated, and is covered sometimes with silk, as the case may be.

The book is now completely "forwarded," and passes into the hands of the "finisher" to be tooled or decorated, or "finished," as it is called.

The decoration in gold on the surface of a bound book is wrought out, bit by bit, by means of small engraved brass stamps, called "tools." The steps of the process are shortly as follows :

1. The pattern is first worked out with the tools, blackened in the smoke of a candle or lamp, upon a piece of paper cut to the exact size of the portion of the book to be decorated.

2. The piece of paper with the pattern upon it is then applied to the surface to be decorated, and the pattern is re-impressed on the paper, and so through on to the surface of the book.

3. The paper is now removed and the pattern on the book is re-impressed with hot tools to make the impression crisp and distinct.

4. At this stage a different process begins. The surface of the cover, with the pattern impressed upon it as described, is taken, bit by bit, and treated as follows :

1. First it is moistened with water or vinegar.

2. Then the pattern is penciled over with "glaire,"

which is a liquid composed of the white of an egg beaten up and drained off.

3. Then when the glaire is dry, the surface is lightly touched with oil or grease to give a hold to the gold leaf next to be applied.

4. Then the gold leaf, cut to the size and shape of the portion of the cover to be operated on, is applied by a flat brush called "a tip," and pressed down by a pad of cotton wool to reveal the pattern underneath.

5. Then, and finally, the pattern with the gold upon it is gone over again with hot tools, and the gold is impressed into it. The rest of the gold is rubbed away with an oiled rag and the pattern is now displayed permanently in gold, and "finished."

T. J. COBDEN-SANDERSON.

THE INTERPRETATION OF STYLES AND TECHNICAL TERMS IN FINE BINDINGS.

STYLES.

Aldine or Italian.—Ornaments of solid face without any shading whatever, such as used by Aldus and other early Italian printers. The ornaments are of Arabic character. A style appropriate for early printed literature.

Maioli.—A style prior to and contemporary with the early (Italian) examples of the Grolier. Generally composed of a framework of shields or medallions, with a design of scrollwork flowing through it. Portions of the design are usually studded with gold dots. Ornaments are of Moresque character.

Grolier.—An interlaced framework of geometrical figures—circles, squares, and diamonds—with scrollwork running through it, the ornaments of which are of Moresque character, generally azured in whole or in part, sometimes in outline only. Parts of the design are often studded with gold dots. Time, first half of the sixteenth century.

Eve.—A framework of various geometrical-shaped compartments linked together by interlaced circles; the centres of the compartments are filled with small floral ornaments, and the irregular spaces surrounding them with circular scrolls and branches of laurel and palm. An elaborate style of the end of the sixteenth and beginning of the seventeenth century.

Le Gascon.—The distinguishing feature of this style is the dotted face of the ornaments instead of the continuous or solid line. Wherever these dotted ornaments are used the style is called *Le Gascon*. Time of the first half of the seventeenth century, immediately following that of *Nicholas* and *Clovis Eve*.

Derome.—This style has ornaments of a leafy character, with a more solid face, though lightly shaded by the graver. The ornaments are often styled *Renaissance*, being an entire change from the *Gascon*. The *Derome* is best exemplified in borders, *Vandyke* in design; it is simple in construction but rich in effect, and is appropriate for art publications. Time, eighteenth century.

Roger Payne.—The ornaments of this style are easily identified, being free and flowing in stem and

flower; whereas before Payne's time they had been stiff and formal. The honeysuckle is a customary ornament. The impressions of the tools are usually studded round with gold dots, whether used in borders, corners, or centre pieces. The style is well suited for early nineteenth century literature, especially poetry.

Mosaic.—A design inlaid with different colors. The cover may be of any shade, but the style is especially beautiful when the cover is of white vellum in imitation of illuminated manuscripts. Suitable for ancient manuscripts and the higher grade books printed in colors.

Jansen.—Without line or ornament either in blank or gold. It permits decoration on the inside of cover, but demands absolute plainness on the outside, with the exception of lettering. It is only appropriate for crushed levant, it being dependent for its beauty on the polished surface of the leather.

Cobden-Sanderson.—An arrangement of graceful curves or stems, flowers, buds, and leaves, treated conventionally, the background often powdered with nebulæ of gold stars or dots in whole or in part. The lettering of title, etc., on back and sides treated fancifully and often made an integral part

of the design. The letters used by Mr. Cobden-Sanderson, and in The Doves Bindery, are said to be designed by one of the daughters of the late William Morris.

TERMS.

Arabesque.—A fanciful mixture of animals, birds, and insects; and of plants, fruits, and foliage, involved and twisted.

Azured.—Ornamentation outlined in gold and crossed with horizontal lines in the manner of indicating azure in heraldry.

Blind Tooling.—Impressions of the finisher's tools without gold.

Dentelle Border.—A tool-pointed border with finely dotted gold or Gascon ornaments in imitation of lace.

Double.—When the inside of the cover is lined with leather it is termed *double*.

Fanfare.—When the compartments formed by fillets or curves or both are filled with little branches, vines, etc., the style of decoration is said to be *fanfare*—from its first having been used on a book of which this word formed the principal part of the title.

Fillet.—An engraved line impressed on the back, side, or border of a book cover.

Gaufré Edges.—Impressions made with the tools of the finisher on the gilt edges of the book.

Gouge.—A curved line or segment of a circle impressed upon the leather.

Mosaic.—A decoration formed by inlaid leathers of various colors and designs.

Petits Fers.—The small tools used for decoration by the finisher.

Pointillé.—Designs worked in gold dots are said to be à *pointillé*.

Roulette Border.—A border design produced by a wheel on the circumference of which is engraved a pattern that reproduces itself as the wheel is revolved.

Roundlet.—A small circle in gold.

Semis (or Powder).—Ornamentation in which the device is repeated at regular intervals.

BINDERS REPRESENTED

Amand.	Hayday.
Bedford.	Hedberg.
Belz-Niédrée.	Holloway.
Bosquet.	Lewis.
Bozérian.	Lortic.
Bradstreet's.	Lortic Frères.
Capé.	Mackenzie.
Chambolle-Duru.	Marius Michel.
Champs.	Matthews, Alfred.
Claessens.	Matthews, William.
Clément.	Mercier.
Club Bindery.	Meunier.
Cobden-Sanderson.	Morley.
Cox.	Miss Irene Nichols.
Cuzin.	Pawson & Nicholson.
David.	Petit.
De Coverly.	Pratt.
De Nardo.	Miss S. T. Prideaux.
De Samblancx-Weckesser.	Purgold.
Doves Bindery.	Qari Abdurrahman's
Duru.	Sons.
Fritzsche.	Ramage.
Gruel.	Raparlier.

Ringer.	Stikeman & Co.
Ritter.	Sir Edward Sullivan.
Riviere.	Thierry.
Riviere & Son.	Thouvenin.
Rousselle.	Tout.
Ruban.	Trautz-Bauzonnet.
Sanford.	Zachnsdorf.
Simier.	Zahn.
Staderini.	

NAMES OF EXHIBITORS

George A. Armour.	George S. Payson.
E. E. Ayer.	S. Clifford Payson.
C. B. Cleveland.	H. G. Selfridge.
A. J. Cox.	F. B. Smith.
James W. Ellsworth.	J. A. Spoor.
George Higginson, Jr.	W. Irving Way.
Gen. Alex. C. McClurg.	Henry J. Willing.
George Merryweather.	John H. Wrenn.

CATALOGUE OF BOOKBINDINGS

- 1 RIVIERE & SON. *Walton*. COMPLETE ANGLER. London. mdcccxliv.

Dark green morocco, with border fillet on sides and back, enclosing, on the sides, centre ornaments of fish and flies in solid tools, in pools indicated by curved lines, and, on the back, fish in solid tools, in water indicated by curved lines. Lettering in gold on the back, enclosed in panel of fillets.

- 2 ZAEHNSDORF. *Shelley*. MASQUE OF ANARCHY. London. 1832.

Blue morocco ; diaper pattern of fillet compartments enclosing leaves and flowers, all enclosed in border of fillets and dotted lines. Blank diamond space in centre. Title in gold on back, enclosed in panel of fillets, with ornaments at ends.

- 3 DE COVERLY. *Pater*. STUDIES IN
THE HISTORY OF THE RENAISSANCE.
London. 1873.

Light blue crimped morocco, with corner ornaments enclosed in fillets and curves on sides, and with title in gold, and panels between raised bands tooled in Roger Payne's manner.

- 4 RAPARLIER. *William Morris*. OF
THE FRIENDSHIP OF AMIS AND AMILE.
Kelmscott Press, London. 1894.

Reddish brown morocco, with broad border design, tooled in blind, enclosing triple panel, with title in gold in centre, and upper and lower panels tooled in blind and gold dots. Back design also tooled in blind and gold. Doublé of blue morocco with border of fillets, dots, and small ornaments, enclosing panel of arabesques arranged in diaper pattern. Reddish brown silk brocade ends. Chamois lined slip case, with marbled paper outsides.

- 5 Doves Bindery. *William Morris*.
THE TALE OF THE EMPEROR COUSTANS
AND OF OVER SEA. Kelmscott Press,
London. 1894.

Dark green morocco, with border of triple fillets and dots enclosing corner compartments of leaves and dots. Title in gold on back, with panels of Tudor roses, leaves, and dots between raised bands.

- 6 ZAEHNSDORF. *Tennyson*. IDYLLS
OF THE KING. London. 1859.

Red morocco, with panel of two fillets enclosing compound semis of gold dots and florets. Back, of irregular compartments of fillets and curves enclosing gold lettering, dots, and flower.

- 7 CLUB BINDERY. *Lemuel Gulliver*
[*Swift*]. TRAVELS INTO SEVERAL
REMOTE NATIONS OF THE WORLD.
London. m.dcc.xxvi.

Dark olive morocco, with border of triple fillets enclosing panel of single fillet and corner ornaments. Raised bands with panels tooled and lettered in gold.

- 8 ZAEHNSDORF. [*Edward Fitz Gerald.*] RUBÁIYÁT OF OMAR KHAYYÁM. London. 1896.

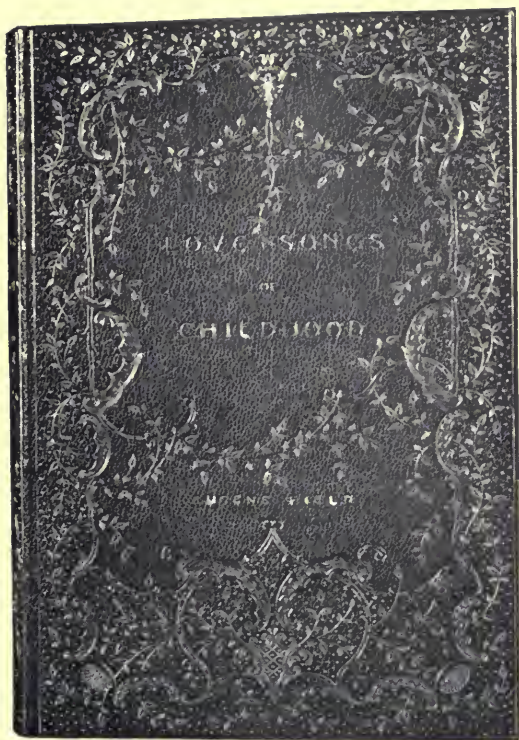
Reddish brown morocco, with broad dentelle border of roses, tulips, hearts, leaves, curves, and dots. Panels on back of gold lettering, and of same ornaments as used on sides.

- 9 JOHN BUMPUS (BOUND FOR). *Swinburne.* ASTROPHEL AND OTHER POEMS. London. 1894.

Light olive morocco, with border design of straight and curved lines and leaves on front cover. Same ornaments, with lettering in gold, used on back.

- 10 ZAEHNSDORF. *Eugene Field.* LOVE SONGS OF CHILDHOOD. New York. mdcccxciv.

Blue morocco, with broad borders differing on the two sides. Rococo design of shells, dots, and arabesques of intertwining leaved branches forming two compartments on front cover for title and



No. 10.—ZAEHNSDORF

author's name. Upper and lower half of back tooled in similar manner, with title and author's name between. Motive taken from the etched title-page of the book.

- 11 DOVES BINDERY. *Morris, Rossetti, and Others.* THE GERM. London. 1850.

Green morocco, with corner designs of flowers, leaves, dots, and curves, all enclosed in fillet border. Panels between raised bands on back of lettering in gold, and flowers, leaves, dots, and curved lines.

- 12 ZAEHNSDORF. *Brander Matthews.* BOOKBINDINGS, OLD AND NEW. New York. 1895.

Brown morocco, tooled in Grolieresque manner with scrollwork, and moresque ornaments azured in part, all enclosed in double fillet border. Back panels, between bands, also of scrolls, and moresque ornaments.

- 13 ———. *Andrew Lang*. AUCASSIN AND
NICOLETE. London. 1887.

Green morocco, with border of fillets on front cover, enclosing dotted and floriated base (a field of daisies) surmounted by a spray of roses. On back cover a border of water lilies and water lines, enclosing a filleted compartment in whose centre rises a floriated spray, surmounted by twining hearts formed of water lily leaves. Three words of title on back in compartments formed of curved lines and leaves. Linings of white vellum with floral design in centre, and sprays of rose leaves around the corners.

- 14 ZAEHNSDORF. *Coleridge*. POEMS.
Kelmscott Press, London. 1896.

Red morocco; a border, within fillets, of laurel and palm ovals, enclosing a field of ovals, diaper pattern, in the manner of the Eves. The small floral oval compartments each contains a marguerite or other flower repeated in open spaces, and same pattern in panels between bands of back. The ends of green watered silk, with tooled moresque joints and borders.



No. 16.—COBDEN-SANDERSON

- 15 QARI ABDURRAHMAN'S SONS
(*Ukwar, India*). *Kálidása*. SAKOON-
TALA, TRANSLATED BY MONIER WIL-
LIAMS. Hertford. m.dccc.lvi.

Red morocco, with broad border of native designs stamped in low relief, and brilliantly colored by hand in blue and gold—the portions in black, between low relief figures, with scrolls in gold. The panel enclosed by border also with three native designs stamped in low relief and colored by hand in blue and gold. Both sides alike. Doublé of red morocco with broad borders and leather joints, without other decoration than fillets.

- 16 COBDEN-SANDERSON. *Shake-
speare*. SONNETS, AND A LOVER'S
COMPLAINT. London. 1870.

Brown morocco, with broad border of Tudor roses, leaves, and dots, enclosing semis of gold dots. Title on back in vertical arrangement between raised bands. Leafy borders inside, with vellum ends. Following inscription on a fly-leaf: "Shakespeare's Sonnets bound by me at Goodyers, Hendon, 1890. T. J. Cobden-Sanderson."

- 17 **MERCIER.** *Andrew Lang, Editor.*
CUPID AND PSYCHE. London.
m.d.ccclxxxvii.

Red morocco, border of fillets on sides, floret panels between bands on back. Doublé of green morocco, with outside border of fillets and dots enclosing a panel design of greater elaboration, formed of fillets and dotted lines, with floriated corners.

- 18 **ZAEHNSDORF.** *Eugene Field.*
SECOND BOOK OF VERSE. Chicago.
1892.

Green morocco, with broad leafy border powdered with gold dots, and with mosaics of red roses at corners and lower half of panel. Two panels of back with roses *à mosaïque* and leafy and dotted ornamentation in gold.

- 19 **ZAEHNSDORF.** *William Morris.*
THE DEFENCE OF GUENEVERE AND
OTHER POEMS. Kelmscott Press,
London. 1892.

Brown morocco, with broad border of irregularly spaced fillets forming narrow panel in which

is printed the title. Back similarly treated, except that lines are broken to leave spaces for title. Linings and ends of red watered silk, with filleted border.

- 20 CLUB BINDERY. [*Logan.*] M. T. CICERO'S CATO MAJOR. Benjamin Franklin, Philadelphia. mdccxliv.

Red morocco, with floret border, enclosed within single rectangular fillet, and full floret panels between raised bands on back, Roger Payne style.

- 21 RAPARLIER. *Fossetier.* BATAILLE DE PAVIE. Harlem. 1869.

Brown morocco, with centre panels in blind tooling, and devices of modeled and colored morocco, differing on the two sides.

- 22 CLUB BINDERY. *Brander Matthews.* BOOKBINDINGS, OLD AND NEW. New York. 1895.

Wine colored morocco, with rectangular fillet, seal of Grolier Club as centre, and monogram of owner as corner and back panel ornaments.

- 23 DE SAMBLANCX-WECKES-
SER. *Shakespeare*. ANTONY AND
CLEOPATRA. New York. 1891.

Dark blue morocco, with broad border on each cover of nine parallel rectangular fillets, and inlaid Egyptian emblematical devices in colored moroccos within the fillets.

- 24 (MISS) S. T. PRIDEAUX. *S. T.
Prideaux*. HISTORICAL SKETCH OF
BOOKBINDING. London. 1893.

Orange morocco, with border of fillets, in gold and blind, with conventional floral design between the fillets.

- 25 CHAMBOLLE-DURU. *De Nerval*.
SYLVIE. Paris. 1886.

Light blue morocco, with border of fillets and semi-circles, and intertwining leafy sprays at the angles and the breaks. Doublé of red morocco, with border fillets, Renaissance, and floral ornaments.



No. 23.—DE SAMBLANCX-WECKESSER

- 26 ZAEHNSDORF. *Tennyson*. IDYLLS OF THE KING. London. 1859.

Light brown morocco, with Maioli framework of interlacing strap-work in red, green, and black mosaics, and flowing scrolls of moresque design interlacing freely with it—the compartments studded with gold dots. Doublé of morocco with Le Gascon ornamentation.

- 27 G. HEDBERG. *Tennyson*. IDYLLS OF THE KING. London. 1859.

Lemon morocco, with mosaics of rose trees, foliations, and floriations, rising from clover-field—the designs differing on two sides.

- 28 DE NARDO. *Rogers*. POEMS. London. 1834.

Vellum, with centre panels of diamond-shape deeply impressed and gold tooled, and with corners of painted scrollwork.

- 29 STADERINI. *Rogers*. ITALY. London. 1830.

Flexible vellum, with circuit edges, and with elaborate Grolier design in gold on front cover, the ornaments azured.

- 30 FRITZSCHE. *William Morris*.
GOTHIC ARCHITECTURE. London.
1893.

Fawn-colored calf, the title on front cover in carved and painted letters of various colors, lined out in gold.

- 31 MARIUS MICHEL (HENRI).
Charles Dickens. TALE OF TWO CITIES.
London. 1859.

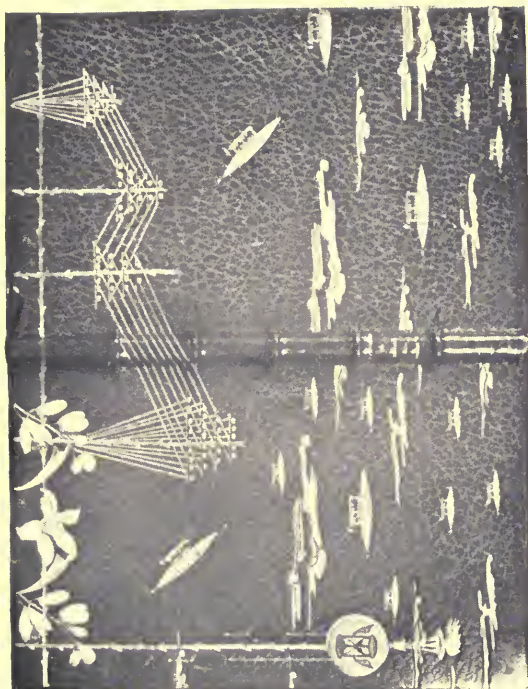
Dark green morocco, with border of parallel fillets, enclosing panel of fillets, with broken joints ornamented with leafy sprays.

- 32 MEUNIER. *Robida*. VOYAGE DE
FIANÇAILLES. Paris. 1892.

Light green morocco, with mosaic emblematical design representing clouds and the symbols of Time, and the flight of air-ships from the earth, in gold and silver toolings.

- 33 DE COVERLY. *Dickens*. CHRISTMAS
CAROL. London. 1860.

Light bluish-green morocco, with Derome (dentelle) border.



No. 32.—MEUNIER

- 34 CLÉMENT. *Tennyson*. THE HOLY GRAIL. London. 1870.

Drab morocco, the front cover with title in gold and mosaics, and with emblematical design also in mosaic, all enclosed within a mosaic band which is tooled in gold. Back cover with gold tooled band inlaid in colored leather.

- 35 F. BEDFORD. *Pindar*. OPERA. Frankfort. 1542.

Dark brown morocco, blind tooled with double fillets crossing in diamond form, and with fleur-de-lis in each compartment. Blind border around outer edge of cover.

- 36 ZAEHNSDORF. *Joseph W. Zaehnsdorf*. THE ART OF BOOKBINDING. London. 1890.

Brown morocco, with back and sides bearing parallel rectangular fillets, the intervening spaces decreasing as they approach centres.

- 37 DOVES BINDERY. *William Morris.* KING FLORUS AND THE FAIR JEHANE. Kelmscott Press, London. 1893.

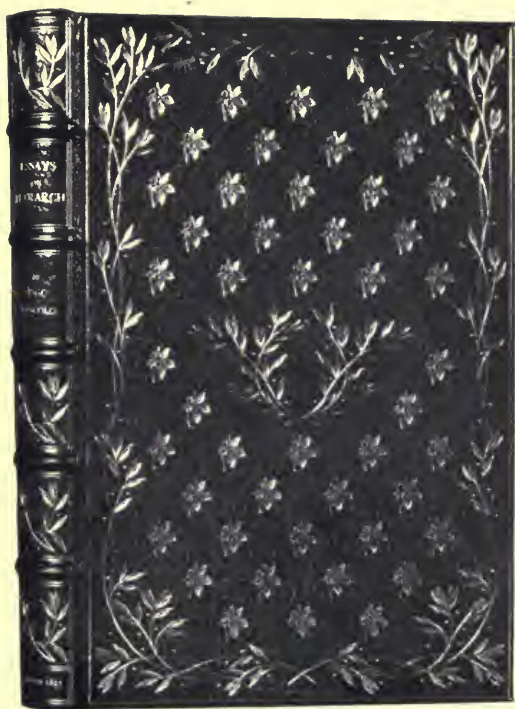
Olive-green morocco, with double border fillet and conventional flower decoration in the corners. Panels between raised bands on back tooled in similar design.

- 38 ZAEHNSDORF. *William Morris.* THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA. Kelmscott Press, London. 1894.

Apple-green morocco, with intertwining vine border forming compartment for title on front cover, and two panels of back tooled with floral ornaments. Reverse side with floral ornaments in upper left and lower right hand corners.

- 39 DE COVERLY. *William Morris.* GOTHIC ARCHITECTURE. Kelmscott Press, London. 1893.

Apple-green morocco, with conventional floral decoration, à *pointillé*.



No. 41.—CLUB BINDERY





No. 12.—MISS S. T. PRIDEAUX

- 40 RIVIERE & SON. *William Morris*.
OF THE FRIENDSHIP OF AMIS AND
AMILE. Kelmscott Press, London.
1894.

Brown morocco, with three sets of double fillets, the outer in gold, the inner in blind, with fleurons at corners, and blind stamped Renaissance design in centre surrounded by single gold line. Back panels with single tooled ornament in gold.

- 41 CLUB BINDERY. *Ugo Foscolo*.
ESSAYS ON PETRARCH. London. 1823.

Apple-green morocco, with border design of intertwining laurel enclosing semis of violet blossoms and centre ornament of laurel wreath. Back ornamentation of laurel leaves. White corded silk linings and ends.

- 42 (MISS) S. T. PRIDEAUX. SELECT
LETTERS OF SHELLEY. London. 1882.

Olive-green morocco, with double border fillet enclosing in gold and blind a panel of flaming seed-pods, foliated. Back finished in design from same tools as used on sides.

- 43 COBDEN – SANDERSON. *Shakespeare*. SONGS AND SONNETS. London. 1887.

Light olive morocco, with maple-leaf and dotted corners, and maple-leaf centre ornament, all enclosed by single fillet border. Gaufré edges.

- 44 ZAHN. *Oliver Wendell Holmes*. THE POET OF THE BREAKFAST TABLE. Boston. 1872.

Red morocco, with floriated corners and open centre. Top and bottom panels of back, and title, in gold.

- 45 ZAEHNSDORF. HORATIUS. Pickering. London. mdcccxxiv.

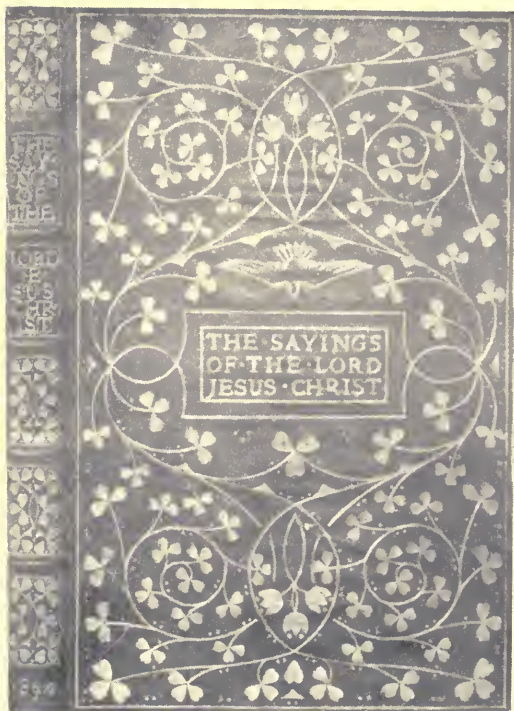
Brown morocco, with border of double fillets, enclosing a framework of interlacing double fillets forming compartments, and with moresque ornaments, azured, at angles, all in the style of Grolier.

- 46 ZAEHNSDORF. *W. J. Linton*. TIMES AND SEASONS. Appledore Press. 1'94.

Green morocco, with alternating semis of cooing doves, bees, and florets, all enclosed by single



No. 45.—ZAEHNSDORF



No. 47.—THE DOVES BINDERY

rectangular border fillet. Inside border of bees, leafy sprays, and fillets.

- 47 DOVES BINDERY. THE SAYINGS OF THE LORD JESUS CHRIST AS RECORDED BY HIS FOUR EVANGELISTS. Arranged by J. W. Mackail. London. 1894.

Red morocco, with single border fillet, enclosing a broad decorative design of scrollwork—little hearts used to represent leaves—forming three compartments, two with tulips, the other an oblong panel in which is the lettering, and above which is a dove with extended wings. The back panels between bands decorated with same tools, the whole design, which is in gold, being relieved by the use of gold dots.

- 48 DOVES BINDERY. *Francis T. Palgrave*. TREASURY OF SACRED SONG. Oxford. mdccclxxxix.

Red morocco, with border fillet, and oval floral centrepiece. Panels of back of stars and poppies. Morocco joints and borders, with silk brocade linings.

- 49 PURGOLD. RECUEIL DE PIÈCES EN
PROSE ET EN VERSE. Caen. m.dc.lxxi.

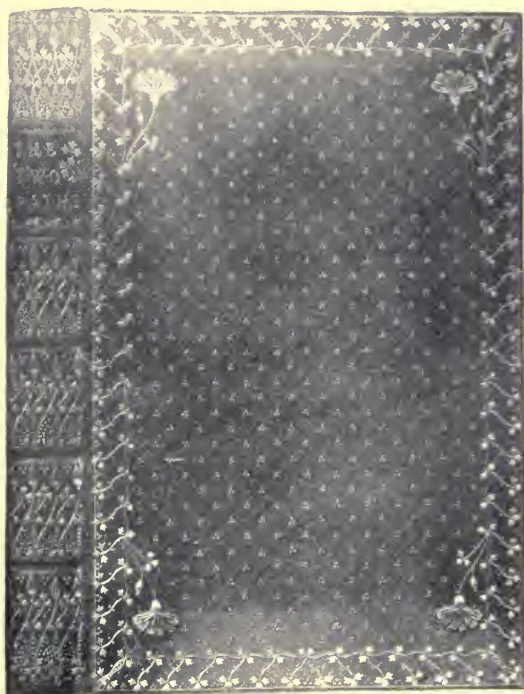
Blue straight grained morocco, with border of interlacing and rectangular fillets.—Ex Libris Caroli Nodier.

- 50 TRAUTZ-BAUZONNET. *Horatii*.
POEMATA. Elzevir. 1676.

Lemon morocco, with triple fillet border, enclosing panel formed of fillets and segments of circles, with Gascon ornaments at corners, and with quatrefoil mosaic of red morocco surrounded by Le Gascon ornaments.

- 51 COBDEN – SANDERSON. *John*
Ruskin. THE TWO PATHS. London.
1859.

Brown morocco, with border of stems, leaves, carnations, and dots, and a semis of triple dots. Panels between bands on back of stems, leaves, and bulbs, studded with gold dots.



No. 51.—COBDEN SANDERSON

- 52 DOVES BINDERY. [*Edward Fitz Gerald.*] POLONIUS. London. 1852.

Brown morocco, with double fillet border, enclosing panel of single fillet and dots. Panels between bands of back, of bulbs and curves, studded with gold dots.

- 53 DAVID. *Horace.* POEMATATA. Aldus, Venice. m.d.ix.

Blue morocco, with geometrical interlacements of fillets and segments of circles, and Aldine corner ornaments of solid face, all enclosed within a double border fillet. In Grolier's early manner.

- 54 COBDEN - SANDERSON. *John Ruskin.* THE CROWN OF WILD OLIVE. London. 1886.

Green morocco, with single fillet border and oval centre ornament of laurel and dots. Panels between bands of back, of laurel ovals, studded with gold stars.

- 55 CAPÉ. *Martialis*. EPIGRAMMATA.
Aldus, Venice. m.d.i.

Dark olive green morocco, with decorative design of fillets and Aldine ornaments of solid face, enclosed within border of fillets.

- 56 TRAUTZ-BAUZONNET. *Tacitus*.
Elzevir. 1640.

Red morocco over limp boards, with circuit edges, and with monogram crowned, in corners on sides, and between raised bands of back.

- 57 ZAEHNSDORF. *Sir Edwin Arnold*.
THE LIGHT OF ASIA. London.
mdccxc.

Green morocco, with border of large lotus leaves and flowers enclosed within fillets, and centrepiece of full lotus plants rising out of the water. Leaves and flowers in panels of back.

- 58 ZAEHNSDORF. *Andrew Lang*.
AUCASSIN AND NICOLETE. London.
1887.

Light green morocco, with sprays of daisies on both sides of covers and between bands of back—

the flowers being mosaics of orange morocco. Pink silk linings and ends, with tooled inside borders.

59 DE COVERLY. *IONICA*. London. 1858.

Olive morocco, with foliage and flowers in mosaics on sides and back. Doublé of light blue morocco, with tooled angles and centrepieces, and inside borders of roses.

60 CHAMBOLLE-DURU. *Jules Claretie*. BOUDDHA. Paris. 1888.

Brown morocco, with mosaic border compartments of gold lined orange morocco (bamboo pattern), enclosed within rectangular fillet. Panels between bands of back, with mosaics of orange. Motive taken from frontispiece of the book.

61 DE COVERLY. *Villon*. POEMS. Villon Society, London. mdccclxxviii.

Reddish brown morocco, with triple fillet border enclosing fillet panel and design of frontispiece, with lettering, on front cover, and a stanza of Villon MS. on back.

- 62 DOVES BINDERY. [*Edward Fitz Gerald.*] THE RUBÁIYÁT. London. 1859.

Red morocco, with broad border of fillets, roses, foliage, and gold dots, and semis of dots in the field. Lettering between bands on back interspersed with rose leaves and stems.

- 63 LORTIC FRÈRES. *Lamb.* MRS. LEICESTER'S SCHOOL. London. 1809.

Green morocco, with triple fillet border, enclosing panel of fillets and dotted lines in oblong octagon form, with Derome ornamentation on the four sides next corners. Panels of double fillets, enclosing single ornament on back.

- 64 RIVIERE & SON. *John Keats.* POEMS. 1817.

Dark red morocco, with leafy and interlacing fillet border, and Tudor roses in corners. Panels between bands of back, of leaves, roses, and gold dots, all in Cobden-Sanderson's manner.

- 65 RAMAGE. *Robert Burns.* POEMS.
Edinburgh. mdccclxxxvii.

Green morocco, with a semis of Scotch thistles on sides and in panels on back, with border and panel fillets.

- 66 SIMIER. *Chateaubriand.* MAISON
DE FRANCE. Paris. 1825.

Blue straight grained morocco, the backs delicately tooled in gold, with small quatrefoil mosaics of red, the sides with border blind tooled, enclosing panel formed of eight rectangular fillets, with stamped ornaments in angles and the Arms of the Duchesse de Berry in centres in gold. Binder's ticket on a fly-leaf reading, "Simier, Relieur du Roi, de S. A. R. Madame Duchesse de Berry, et de S. A. R., Mr. le Duc de Bordeaux, Rue St. Honoré No. 152 à Paris."

- 67 COBDEN-SANDERSON. *Shelley.*
PROMETHEUS UNBOUND. London.
1820.

Spring willow green morocco, the sides and back panels decorated in a floral design of fillets,

stems, leaves, and roses, with nebulæ of gold stars in background—a small panel left in centre of each side for lettering. Inscription on fly-leaf: "Bound for Shelley Centenary, 1892, by T. J. Cobden-Sanderson."

68 BELZ-NIÉDRÉE. GVERRINO
DETTO IL MESCHINO. 1553.

Red morocco, with border fillets and elaborate angle decorations in Derome tools. Centre ornament of arms within a wreath. Derome panels on back.

69 RUBAN. *Austin Dobson.* AT THE
SIGN OF THE LYRE. London.
mdccclxxxv.

Olive morocco, with bracket, or frame, supporting an escutcheon (in red mosaic) of Chippendale form and decoration, with lyre stamped in gold in the field. The bracket and shield are surrounded by Derome ornamentation, and decorative treatment is limited to front cover.

- 70 DAVID. LES MÉMOIRES DE FEU
MONSIEUR LE DUC DE GUISE.
Cologne. mdclxix.

Green morocco, with triple fillet border on sides, and Le Gascon panels on back. Doublé of red morocco with broad dentelle (Derome) border.

- 71 CUZIN. *Antoine Hamilton*. MÉMOIRES
DU COMTE DE GRAMMONT. Paris.
1888.

Red morocco, with broad border of fillets, dotted lines, and Derome ornaments at corners and at the breaks in the sides. Fillets and Derome ornaments in panels on back.

- 72 (MISS) S. T. PRIDEAUX. *S. T.*
Prideaux. HISTORICAL SKETCH OF
BOOKBINDING. London. 1893.

Brown morocco, with broad border fillet in blind; and inner broad border of diaper pattern in blind—the relief portions stamped with gold dots—enclosed in triple blind fillet and dotted line in gold.

- 73 ZAEHNSDORF. *John Keats. POEMS.*
Kelmscott Press, London. 1894.

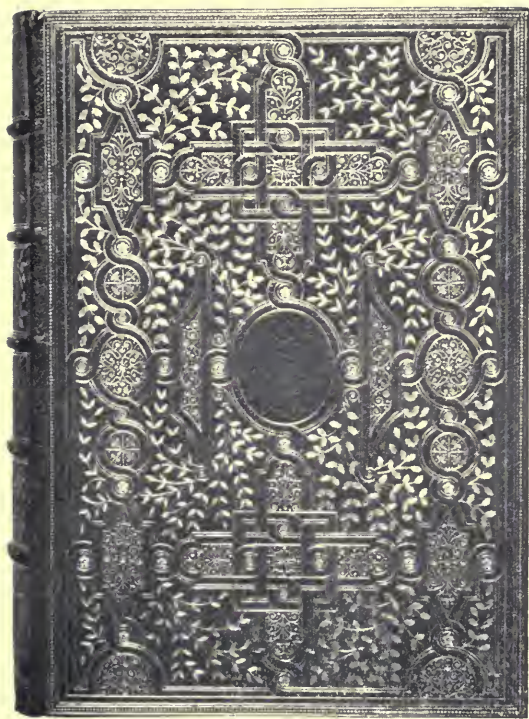
Green morocco, with border fillets and dotted line, enclosing framework of geometrical-shaped compartments linked by interlaced circles; the compartments and circles filled with delicate tooling (pointillé), and irregular spaces with foliage after the manner of Le Gascon. Panels of back similarly decorated. Doublé of green morocco with broad border of rectangular fillets and with silk brocade ends.

- 74 ZAEHNSDORF. *Shelley. PROMETHEUS UNBOUND.* London. 1820.

Green morocco, border à filets droits et courbés. Doublé of green morocco, with broad floriated and filleted border studded with gold dots. Green watered silk ends.

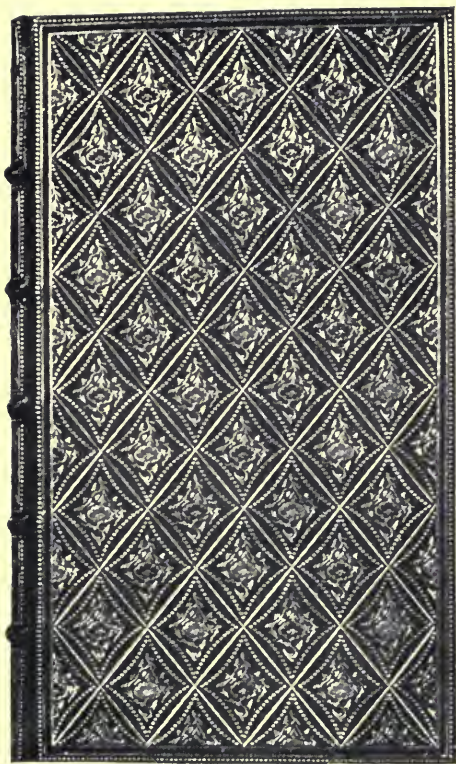
- 75 ZAEHNSDORF. *Joseph W. Zaehnsdorf. THE ART OF BOOKBINDING.*
London. 1880.

Red morocco, with border fillet enclosing a Grolieresque design of interlacements, and moresque



No. 73.—ZAEHNSDORF





No. 77.—CHAMBOLLE-DURU

ornaments azured in part, with mosaics of green morocco in the open spaces. Panels of back, with green mosaics, tooled with moresque ornaments.

- 76 ZAEHNSDORF. [*Edward Fitz Gerald.*] THE RUBÁIYÁT. London. 1894.

Green morocco, with corners and centre ornaments of Persian design stamped in gold.

- 77 CHAMBOLLE-DURU. *Andrew Lang.* AUCASSIN AND NICOLETE. London. 1887.

Blue morocco, gold tooled in diaper pattern, sides and back, the lozenge compartments formed by fillets and dotted lines, and decorated with mosaic florets in two colors and delicately tooled. Doublé of red morocco with six medallions, decorated with intertwining sprays of foliage, and joined by interlacing fillets. Blue watered silk ends. Very much in the manner of a famous example by Padeloup.

- 78 RIVIERE & SON. [*Edward Fitz Gerald.*] THE RUBÁIYÁT. London. 1896.

Green morocco, with Vedderesque Persian design of palm leaves and dots, sides and back. Doublé of green morocco, with red mosaics of palm leaves, in corners and centres, tooled with florets and foliage. Green watered silk ends.

- 79 LORTIC FRÈRES. *Gérard de Nerval.* SYLVIE. Paris. 1886.

Claret morocco, with triple fillet border and angle florets. Panels on back of fillets and florets.

- 80 ZAEHNSDORF. *William Adlington.* MARRIAGE OF CUPID AND PSYCHE. London. m.d.ccclxxxvii.

Red morocco, with semis of pierced hearts, quiver and arrows, and florets, in alternation. Tooled borders, inside, of foliage and fillets, with gray silk ends and linings.



No. 78.—RIVIERE & SON

- 81 **MERCIER.** *Eugene Field.* WITH
TRUMPET AND DRUM. New York.
1892.

Red morocco, with triple fillet border and full gold tooled back panels. Doublé of blue morocco, with fillet and roulette border and floriated angle decorations.

- 82 **CHAMBOLLE – DURU.** *Eugene Field.* THE HOLY CROSS. Cambridge and Chicago. mdcccxciii.

Blue morocco, with border of fillets, curves, intertwining rose sprays floriated, and bees and butterflies. Doublé of red morocco, with border of rectangular fillets, and floriated rose sprays in angles. Green silk brocade ends.

- 83 **CHAMBOLLE – DURU.** *Eugene Field.* LOVE SONGS OF CHILDHOOD. New York. mdcccxciv.

Red morocco, with two border fillets enclosing panel design in Arabesque of great elaboration. Panels of back with similar decorations of foliage, bees, birds, etc. Doublé of blue morocco, and

broad border à *filets droits et courbés* with intertwining foliage in dentelle style. Red watered silk ends.

- 84 DOVES BINDERY. *John . Keats.*
POEMS. Kelmscott Press, London.
1894.

Olive green morocco, with foliated and floriated sides forming centre ovals, enclosing wreaths of laurel and the name KEATS on both covers. Panels between bands of back also decorated with daffodils and laurel.

- 85 DE COVERLY. *William Morris.*
KING FLORUS AND THE FAIR JEHANE.
Kelmscott Press, London. 1893.

Dark green morocco, with border of fillets and dotted lines, light green mosaics in the angles, tooled with moresque outline ornaments, dots, and roundlets. Quatrefoil of red mosaic in centre studded with gold dots, the field surrounding the quatrefoil tooled with moresque outline ornaments, dots, and roundlets. Back panels with delicate tooling and mosaic quatrefoils in red. Inside



No. 84.—THE DOVES BINDERY

borders and joints with fillets and moresque decorations in outline. Red watered silk linings and ends.

- 86 ZAEHNSDORF. *D. G. Rossetti.*
SONNETS AND LYRICAL POEMS. Kelm-
scott Press, London. 1894.

Blue morocco, a single gold fillet enclosing a diaper pattern of compartments, with alternating rose spray and dot decorations in gold, and wild roses in blind. Similar decorations on back. Doublé of red morocco with broad rectangular fillet borders, enclosing stamped decoration in centre panel reproduced from a design by the author. Brown watered silk ends. The fore and bottom edges gilded in the rough.

- 87 S. DAVID. *Eugene Field.* SECOND
BOOK OF VERSE. Chicago. 1892.

Blue morocco, with intertwining border of rose vines, the roses and some of the buds being mosaics of red, tooled in gold. Panels of back, mosaics of red roses, with foliation in gold toolings. Doublé of red morocco, with fillets and gold dotted lines enclosing a border of forget-me-nots and foliation in gold.

- 88 RIVIERE & SON. *S. T. Coleridge.*
POEMS. Kelmscott Press, London.
1896.

Green morocco, with border of fillets and roulettes enclosing floriated and foliated decorations in gold—waterlilies, and foliation in outline studded with gold dots. Linings and ends of red watered silk.

- 89 ZAEHNSDORF. *Eugene Field.* CULTURE'S GARLAND. Boston. 1887.

Pig skin, natural color, with side and back decorations of strings of sausage.

- 90 ZAEHNSDORF. *J. W. Mackail.*
BIBLIA INNOCENTIIUM. Kelmscott Press, London. 1892.

Royal purple morocco, with two border fillets, one in blind, one in gold, enclosing a panel decoration in diaper pattern, blind tooled, the compartments bearing acorns, florets, and maple leaves in alternation and in gold—the panel surrounded by floral decorations in gold. Red silk linings and ends, edges gilded in the rough.



No. 91.—THE DOVES BINDERY

- 91 DOVES BINDERY. *Robert Herrick.*
POEMS. Kelmscott Press, London.
1895.

Green morocco, with fillets and dotted lines enclosing a diaper design—the compartments with roses and foliations, and having tulips at angles. Back panels with roses and foliations. Inside borders and joints with fillets and corner floral decorations. White vellum ends.

- 92 RIVIERE & SON. *P. B. Shelley.*
POETICAL WORKS. Kelmscott Press,
London. 1895.

Red morocco, tooled in diaper design, the regular compartments studded with gold dots, the irregular with chrysanthemums and foliations. Back panels and inside borders with foliations. Red watered silk ends and linings.

- 93 ZAEHNSDORF. *E. H. Garrett.*
ELIZABETHAN SONGS IN HONOR OF
LOVE AND BEAUTY. Boston. mdcccxc.

Orange morocco, with mosaic border band of red, lined with gold, enclosing panel of irregular

mosaics in red surrounded by foliations, and with foliations and Le Gascon tooled centrepiece with a medallion and red mosaic. Back panels with quatrefoils in mosaic surrounded by foliations. Doublé of dark red ground with mosaics of medallions in green, gold tooled, surrounded by band of orange morocco, and a further band of dark red mosaic with Le Gascon tooling. Dark red morocco ends with filleted border and angle ornaments.

- 94 RINGER. *Eugene Field*. THE LOVE AFFAIRS OF A BIBLIOMANIAC. New York. m.dccc.xcvi.

Green morocco, with border of fillets and dotted lines enclosing panel design of fillets and intertwining rose vines—the flowers in mosaics of red and yellow. Doublé of white morocco, with tooled borders and angles. Dark green watered silk ends.

- 95 M. RITTER. *L'Abbé Prevost*. MANON LESCAUT. Edinburgh. 1886.

Blue morocco, with fillet and roulette borders and broad foliations in angles. Doublé of salmon morocco, with border fillets, bearing a semis of billing and cooing doves. Silk brocade ends.

- 96 ZAEHNSDORF. *Izaak Walton.*
THE COMPLETE ANGLER. London.
mdcccxxiii.

Green morocco, with broad border in foliation, and six medallions bearing symbolic decorations differing on two sides. Doublé and ends of green morocco with border fillets.

- 97 ZAEHNSDORF. *John Ruskin.*
SESAME AND LILIES. London. 1865.

Green morocco, with border fillets enclosing diaper design with floriated decorations.

- 98 RIVIERE & SON. SYR PERECYVELLE
OF GALES. Kelmscott Press, London.
1895.

Brown morocco, with gold fillets enclosing broad band of roses and foliage in blind tooling, the relief portions of the leather sprinkled with gold dots, and the field also with floral decorations in blind.

- 99 ZAEHNSDORF. *Anne Bradstreet.*
POEMS. The Duodecimos. 1897.

Blue morocco, with compartment formed of fillets, foliated and studded with gold dots.

- 100 ZAEHNSDORF. *William Loring Andrews.* THE OLD BOOKSELLERS OF NEW YORK. New York. 1895.

Dark green morocco, with interlacing framework of fillets and semi-circles, and interlacing scrollwork with terminations of moresque ornamentation, azured and in outline, in Grolieresque-Italian manner.

- 101 TRAUTZ-BAUZONNET. *Fernelii.* DE VACVANDI. Lugduni. 1548.

Red morocco, with centrepieces on sides of Arms surmounted by a crown, and surrounded by two scrolls, the upper bearing, J. GOMEZ DE LA CORTINA ET AMICORUM, the lower, FALLITUR HORA LEGENDO.

- 102 DOVES BINDERY. *Sterne.* A SENTIMENTAL JOURNEY. London. 1894.

Nile green morocco, with a semis of small hearts, enclosed by a double border fillet, decorating the sides, and with tooled panels on back.



No. 100.—ZAEHNSDORF

- 103 ZAEHNSDORF (Père). *Goethe*.
FAUST. London. mdcccxxxviii.

Green morocco, with triple border fillet, and corner decorations with delicate mosaics of red. Doublé of red morocco, with broad dentelle border and corner medallions, à *petits fers*. White watered silk gold tooled ends.

- 104 RIVIERE & SON. *John Sterling*.
STRAFFORD. London. mdcccxliii.

Turquoise blue morocco, Jansen style outside, with doublé of red calf and dentelle (Derome) borders. Red corded silk ends.

- 105 RAMAGE. *Tennyson*. THE PRIN-
CESS. London. mdccclxxx.

Red morocco, with a semis of violets on sides and back enclosed by border of fillets.

- 106 BEDFORD. *Thackeray*. THE FOUR
GEORGES. London. m.dccc.lxi.

Red morocco, with fillet border, angle decorations and back panels in Roger Payne style. Inside borders, linings, and end-papers also in same manner.

- 107 ZAEHNSDORF (Père). [*Beckford.*] AN ARABIAN TALE, FROM AN UNPUBLISHED MANUSCRIPT. London. mdccclxxxvi.

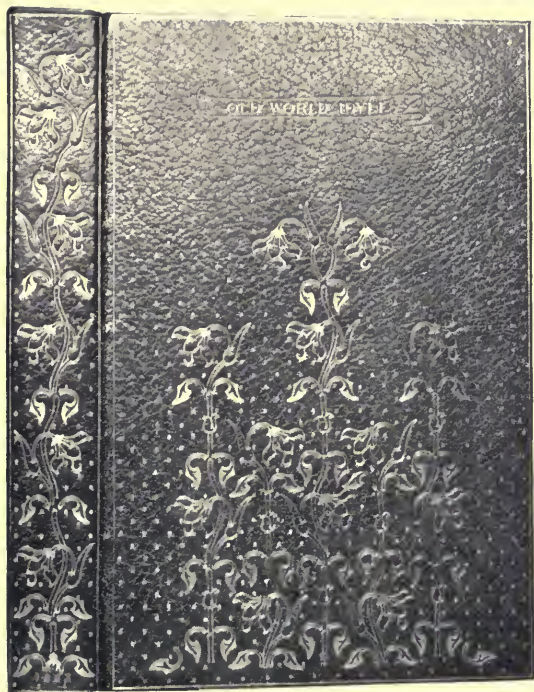
Brown morocco, with border fillets and dots, and angle decorations, with small medallions, in Le Gascon's manner. Medallion back panels and Gascon ornaments.

- 108 CHARLES LEWIS (?) *Thomas Zouch.* THE LIFE OF ISAAC WALTON. London. mdcccxxiii.

Red Russia leather, with panelled sides and symbolic centre ornaments, and full tooled back panels.

- 109 BEDFORD. *Hunt.* A JAR OF HONEY FROM MOUNT HYBLA. London. mdccclviii.

Blue morocco, with filleted border, Roger Payne angle ornaments, and centre decorations of a wreath surrounding a jar, tooled, and studded with gold dots. Bees stamped in centre and angle decorations, also in full tooled back panels. Red corded silk linings and ends, and gilt over blue edges.



No. 110.—RIVIERE & SON

- 110 RIVIERE & SON. *Austin Dobson.*
 OLD - WORLD IDYLLS. London.
 m.d.cccclxxxiii.

Ruby red morocco, with border of single fillet, sides, and back, and conventional design of lilies—flowers, leaves, and stems—and with nebulae of gold stars, and scroll with title at top on front cover. Doublé of green morocco, with tooled borders, and green watered silk ends. Outside design by Batten, and tools cut to order for this book.

- 111 BEDFORD. *Samuel Rogers.* POEMS.
 London. 1834.

Emerald green morocco, with broad dentelle (Derome) border and back panels.

- 112 ALFRED MATTHEWS. *Austin Dobson.* EIGHTEENTH CENTURY ESSAYS. London. mdccclxxxii.

Red morocco, with tooled corners, back panels, dotted lines, and inside borders, Roger Payne style. Blue watered silk linings and ends.

- 113 TOUT. *Goldsmith.* THE VICAR OF
WAKEFIELD. London. mdccclv.

Red morocco, with triple fillet border, and tooled
angle decorations and back panels.

- 114 TOUT. *Horace and James Smith.*
REJECTED ADDRESSES. London.
1833.

Green morocco, with dentelle border, enclosed
by double fillet. Tooled back panels.

- 115 BRADSTREET'S. *Hawthorne.* THE
SCARLET LETTER. Boston. mdcccl.

Green morocco, with double border fillet in
blind on sides, and Gascon ornaments in back
panels. Doublé of green morocco, with gold
dentelle border in Le Gascon tools, corner mosaics
of red, floriated, and letter A in mosaic in centre
surrounded by Le Gascon (pointillé) tooling. Red
watered silk ends with gold tooled borders.

- 116 CUZIN. *Gautier.* ÉMAUX ET
CAMÉES. Paris. 1887.

Sèvres blue morocco, with border fillets and
dotted line enclosing broad panel design of solid



No. 115.—(DOUBLE) BRADSTREETS



No. 116.—CUZIN

face corner decoration, joined by fillets. Full tooled back panels. Doublé of sard red morocco, with border of fillets, dotted lines, and florets. Edges hand painted and gilded.

- 117 STIKEMAN & CO. *Sir Philip Sidney.* MISCELLANEOUS WORKS. Boston. mdccclx.

Dark green morocco, with tooled corners and back panels, and with broad roulette inside borders and joints.

- 118 MARIUS MICHEL. *Gérard de Nerval.* SYLVIE. Paris. 1886.

Red morocco, with border fillets, twining foliage corner ornaments, and centre decoration of twining rose sprays, the roses being in mosaics of white morocco. Delicately tooled back panels, and with mosaics of white roses. Linings and ends of blue brocade of a pattern contemporary with the story.

- 119 STIKEMAN & CO. *William Blades.* THE ENEMIES OF BOOKS. London. 1880.

Green morocco, decorated with rats, front side, and back panels.

- 120 ZAEHNSDORF (Père). *Joseph W. Zaehnsdorf*. THE ART OF BOOK-BINDING. London. 1880.

Brown morocco, with fillet and roulette border, tooled azured decorations in angles and back panels, and centre ornaments of Grolier design.

- 121 MORLEY. [*J. B. Inglis*.] PHILO-BIBLON, A TREATISE ON THE LOVE OF BOOKS BY RICHARD DE BURY. London. mdcccxxxii.

Dark olive morocco, with border of fillets and roulette, quarter rose angle decorations, and centre rose decorations surrounded by ornamentation à *petits fers*.

- 122 MATTHEWS. *Horace*. OPERA. London. mdccclxxxii.

Dark green morocco, with fillet border enclosing fillet panel and corner ornaments. Full tooled back panels. Doublé of red morocco, with Le Gascon dentelle borders, and red watered silk ends.

- 123 BRADSTREET'S. *Eugene Field.*
WITH TRUMPET AND DRUM. New
YORK. 1892.

Dark blue morocco, with border of interlacing fillets and corner compartments, tooled with trumpet and drum, roundlets, stars, and dots. Back panels similarly tooled.

- 124 RIVIERE & SON. *Robert Brown-*
ing. STRAFFORD. London. 1837.

Dark green morocco, with triple fillet border, enclosing triple fillet panel with corner ornaments. Full tooled back panels.

- 125 RINGER. *Landor.* CITATION
AND EXAMINATION OF SHAKSPEARE
TOUCHING DEER-STEALING. Lon-
don. m.dccc.xxxiv.

Green morocco, with roundlet and fillet border, and tooled angle and back panel decorations in Roger Payne's manner.

- 126 BRADSTREET'S. *Ruskin*. ETHICS OF THE DUST. London. 1866.

Green morocco, with single blind fillet around border, and doublé of red morocco, with dentelle decoration.

- 127 HAYDAY. *Alaric A. Watts*. LYRICS OF THE HEART. London. 1851.

Dark brown morocco, with border of two fillets enclosing a panel design of fillets and roulettes. Tooled back panels.

- 128 HOLLOWAY. *Eden Warwick*. THE POETS' PLEASAUNCE. London. mdccclvii.

Orange morocco, with mosaics in red, green, and blue, sides and back, with elaborate Le Gascon tooling. Bound for the Paris Exposition of 1876.

- 129 MATTHEWS. *Walton*. THE COMPLETE ANGLER. London. 1808.

Dark green morocco, with border fillets in blind, and emblematic corner and back panel ornaments in gold.

- 130 PAWSON & NICHOLSON.
Longhi. LA CALCOGRAPHIA. Milan.
1830.

Olive green morocco, with border of three fillets enclosing a tooled panel decoration. Tooled back panels enclosed in fillets.

- 131 RIVIERE & SON. *Ovid.* THE
ART OF LOVE. London. 1804.

Red morocco, with border of fillets and Greek fret, and tooled back, all in manner of Kalthoeber, an eighteenth century binder.

- 132 ZAHN. *Hutchinson.* BALLADS OF
A COUNTRY BOOKWORM. Derby and
Nottingham. 1888.

Red morocco, with border fillets, and angle decorations in the manner of the Eves.

- 133 ———. *John Hannett.* BIBLIOPEGIA.
London. 1848.

Red morocco, with broad Harleian border, having cones and acorns at the terminations, and angle ornaments of crests and crowns.

- 134 SIR EDWARD SULLIVAN.
Lord Herbert of Cherbury. POEMS.
London. 1881.

Coral pink morocco, with dotted and filleted lines having mosaics at angles foliated and studded with gold dots; a mosaic band panel surrounded with foliations and dotted ornamentation, with bees and birds in mosaic and gold toolings—the field within the band having angle and side decorations studded with dots, and with leafy sprays and birds in gold, and with mosaics of bees and flowers. The linings and ends of white with a semis of florets.

- 135 BOSQUET. *D'Anacreon.* ODES.
Didot, Paris. 1864.

Red morocco, with blind fillet border, and monogram in gold in centres. Doublé and ends of light green morocco with tooled lace borders and semis of acorns.

- 136 ZAHN. *Ik Marvel.* REVERIES OF
A BACHELOR. New York. 1850.

Red morocco, with tooled floret design on upper half of front cover, and corner and back floret decorations.



No. 131.—SIR EDWARD SULLIVAN



- 137 ZAEHNSDORF. [*Edward Fitz Gerald.*] THE RUBÁIYÁT. London. 1895.

Green morocco, with floriated and foliated panel within border of florets and fillets.

- 138 CLAESSENS. T. *Westwood.* TWELVE SONNETS. London. (1870).

Citron morocco, with border rectangular fillets, and panel of interlacing fillets forming compartments.

- 139 RIVIERE & SON. *Mrs. Bury Palliser.* HISTORY OF LACE. London. 1865.

Wine colored morocco, with double fillet border enclosing a band composed of fillets and toolings joined, with corner ornaments.

- 140 MACKENZIE. *Northcote.* FABLES. London. mdcccxxxiii.

Dark green morocco, with double fillet, angle decorations of scrolls, florets and stars, and full tooled back panels.

- 141 BEDFORD. *Henry Shaw.* ILLU-
MINATED ORNAMENTS. London.
1833.

Red morocco, with border of fillets and rolls, enclosing narrow border of Renaissance design with angle decorations. Full tooled back panels.

- 142 RUBAN. *Bret Harte.* POETICAL
WORKS. Boston. 1887.

Red morocco, with frame of fillets supporting morning-glory vine—the flowers and leaves being mosaics of various colors.

- 143 LEWIS. *Alex. Brome.* SONGS AND
OTHER POEMS. London. 1661.

Old calf, with double fillet, Renaissance angle ornaments, and full tooled back panels.

- 144 RIVIERE. *Oliver Goldsmith.* THE
VICAR OF WAKEFIELD. London.
mdcccxliii.

Blue morocco, with Le Gascon borders enclosed within fillets. Le Gascon centre ornamentation with medallion of red mosaic.

- 145 RAMAGE. *Alfred Tennyson*. POEMS.
London. mdcccxlii.

Red morocco, with border fillets in gold and blind tooling, and corner ornaments in gold.
Ex Libris Bishop Samuel Wilberforce.

- 146 ———. *Samuel Butler*. HUDIBRAS.
London. 1800.

Dark blue crimped morocco, with border of fillets, and tooled back panels.

- 147 LORTIC. LES FLEURS ET MANIERES
DES TEMPS PASSEZ. Paris. 1513.

Red morocco, with double border fillet in blind, panel band in blind with corner ornaments in gold of monogram crowned, and centre ornaments of Arms on front and genealogical tree on back cover.

- 148 ROUSSELLE. *Ovide*. LES AMOURS.
Paris. 1879.

Blue morocco, with dentelle (Derome) border, with mosaics of red in medallions at corners, and in back panels.

- 149 TOUT. *Lamotte - Fouqué.* PETER SCHLEMIHL. London. 1824.

Dark green morocco, with double border fillet in blind, and mosaics of white pansies, gold lined and foliated, in angles and in back panels.

- 150 CHAMBOLLE-DURU. *Andrew Lang.* AUCASSIN AND NICOLETE. Portland. mdccxcv.

Lemon morocco, with panel formed of roulette side bands, diapered top and bottom, with twining rose sprays, bees, and birds. Linings and ends of silk brocade.

- 151 ZAEHNSDORF. *Andrew Lang.* BALLADS IN BLUE CHINA. London. mdccclxxxviii.

Blue morocco, with spray of ivy on front cover, and ivy leaves in back panels, on back cover, and on inside borders, all gold tooled.

- 152 ZAEHNSDORF. *Christina G. Rossetti.* VERSES. London. 1847.

Brown morocco, with fillet border, branches of foliage in angles and on back.

- 153 AMAND. *Gérard De Nerval*.
SYLVIE. Paris. 1886.

Blue morocco, border of fillets and dotted line, and interlacing foliations forming compartments, with butterflies in spaces, all in gold toolings.

- 154 LEWIS (?). ———. ESSAYS. London. 1821.

Green crimped morocco, with border of five fillets, and panel formed of fillets and fleuron angle ornaments.

- 155 ZAEHNSDORF. *John Keats*.
ENDYMION. London. 1818.

Olive green morocco, with framework in red mosaic forming geometrical compartments, and scrollwork, with azured moresque ornaments, flowing through it, in the style of Grolier.

- 156 ZAEHNSDORF. *Frank W. Gunsauls*. PHIDIAS AND OTHER POEMS.
Chicago. 1891.

Blue morocco, with broad borders, and back panels, of passion flowers, foliated, in gold toolings. Inside floret borders studded with gold dots.

- 157 STIKEMAN & CO. DECREE OF
STAR CHAMBER CONCERNING PRINT-
ING. Grolier Club, New York.
1884.

Brown morocco, with a design representing the ceiling of the Star Chamber tooled in gold. Broad roulette inside borders, with additional toolings in gold.

- 158 (MISS) IRENE NICHOLS. *Dante
Gabriel Rossetti*. POETICAL WORKS.
London. 1891.

Green morocco, with mosaics of red roses lined and foliated in gold on sides and back. Inside borders with mosaics of red rose-buds foliated in gold. Gaufré edges. Silk brocade linings and ends.

- 159 LORTIC. *Virgilio*. CARMINA
OMNIA. Parisiis. mdccclviii.

Dark blue morocco, with blind fillets, and angle and centre ornaments in gold.

- 160 ———. *Demoustier.* LETTRES
À ÉMILIE. Paris. 1803.

Dark blue morocco, with broad dentelle border.

- 161 ZAEHNSDORF. *Blake.* SONGS
OF INNOCENCE AND OF EXPERIENCE.
London. 1868.

Orange morocco, with semis of flaming hearts
and florets in alternation.

- 162 COBDEN-SANDERSON. A
GUEST BOOK.

Limp vellum, with circuit edges and brocade
ties, and with corner compartments of foliage and
flowers tooled in gold.

- 163 BRADSTREET'S. [*Fitz-Greene*
Halleck.] FANNY. New York. 1819.

Red morocco, with dentelle (Derome) border.

- 164 STIKEMAN & CO. *Edward Fitz Gerald.* RUBÁIYÁT. Grolier Club, New York. mdccclxxxv.

Blue morocco, with broad border of Persian design tooled in gold.

- 165 STIKEMAN & CO. *Theo. L. DeVinne.* CHRISTOPHER PLANTIN. Grolier Club, New York. 1888.

Brown morocco, with border of fillets joining angle compartments of Renaissance design—the open spaces with printing press stamped in. Back panels tooled in gold à *petits fers*.

- 166 PETIT. *Hordal.* AVRELIANENSIS PVELLÆ HISTORIA. m.dc.xii.

Blue morocco, with double fillet enclosing a semis of fleurs-de-lys, and coat of arms as centre ornament.

- 167 TOUT. ANACREONTIS ODARIA. Londini. mdccci.

Lemon morocco, with lace border.

- 168 RIVIERE & SON. *M. M. Grimm.*
GERMAN POPULAR STORIES. Lon-
don. 1823.

Green morocco, with fillet border, panel, corner and angle decorations, and with full tooled back panels.

- 169 ZAEHNSDORF. *Martin Luther.*
HULLA CONTRA ERROR. 1520.

Brown morocco, with border and panel of fillets in gold, and blind and corner ornaments of gold.

- 170 THIERRY. *Joannis Pici.* MIRAN-
DULÆ EPISTOLÆ. 1495.

Brown morocco, with fillets in blind, corners in gold, and Renaissance centre stamp in gold.

- 171 P. RAPARLIER. MARIUS
MICHEL, DOREUR. DOI
AUREI OPUSCOLI DI THOMASO DE
AQUINO. Perusia. 1510.

Green morocco, with black mosaic strapwork interlacement, lined in gold, in style of Grolier.

- 172 STIKEMAN & Co. *F. W. Bourdillon*. AUCASSIN AND NICOLETTE. London. 1887.

Blue morocco, with double fillet border, and angle and back panel decorations, in Roger Payne's manner.

- 173 GRUEL. ŒUVRES DE PLUTARQUE. Paris. mdcccvii.

Dark purple morocco, with broad band of mosaics in various colors joined by fillets. Centre ornament of rose medallion in mosaics of various colors, and small upper and lower trefoil mosaics all lined out in gold.

- 174 SANFORD. *C. W.* A TWO YEARS JOURNAL IN NEW YORK. London. mdcci.

Olive green morocco, with border of fillets, roulettes and Le Gascon ornamentation.

- 175 LORTIC. *Boucher*. HISTOIRE
VERITABLE ET NATURELLE DES
MOEURS ET PRODUCTIONS DU PAYS
DE LA NOUVELLE FRANCE. Paris.
m.dclxiv.

Red morocco, with border and panel fillets, and
florete corner ornaments. Full tooled back panels.

- 176 BEDFORD. AMERICA AF SWED-
BERG. Skara. 1732.

Red morocco, with border and panel fillets in
blind and in gold, with corner ornaments in gold.

- 177 CHAMPS. *Mavril de S. Michel*.
VOYAGE DES ILES CAMERCANES.

Wine colored morocco, with triple border fillets,
and full tooled back panels in gold.

- 178 LORTIC FRÈRES. MANIFEST
SÜDER COMPAGNEY. Stockholm.
1626.

Red morocco, with border and panel fillets,
angle and corner ornamentation, with centrepiece,
in Le Gascon tooling.

- 179 DAVID. *John Pope*. A TOUR, ETC.
Richmond. m.dcc.xcii.

Red morocco, with border and panel fillets, and angle and corner ornamentation.

- 180 RIVIERE & SON. A SERMON
PREACHED AT PLIMMOTH.

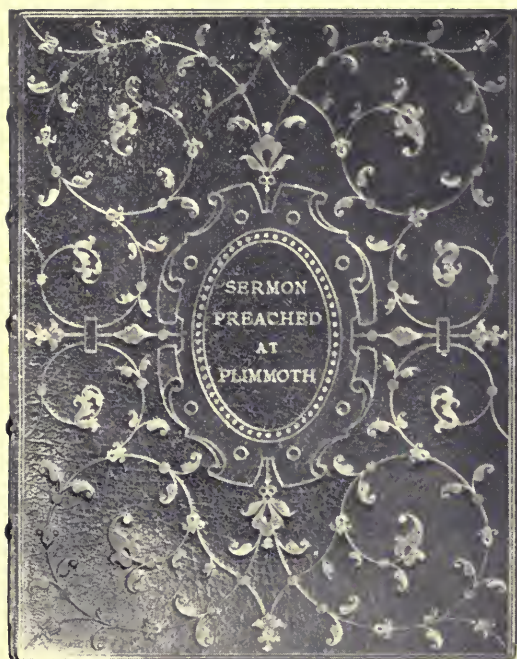
Orange morocco, with double fillet enclosing Grolieresque design of interlacing scrollwork, with moresque, azured and outlined, ornaments at terminations. At centre a mosaic of brown morocco encloses compartments with title on front, and place and date on back cover.

- 181 LORTIC FRÈRES. HANDELS
COMPAGNIES CONTRACT. Stockholm.
1625.

Red morocco, with lace border of Le Gascon design.

- 182 LORTIC FRÈRES. PRIVILEGIUM,
ETC. Stockholm. 1626.

Red morocco, with border fillets enclosing band of Le Gascon ornamentation.



No. 180.—RIVIERE & SON

- 183 LORTIC FRÈRES. FÖRKLARING
ÖFWER HANDELS CONTRACTET.
Stockholm. 1626.

Red morocco, with broad dentelle border of Le Gascon design.

- 184 PRATT. HISTORY OF THE FIVE
INDIAN NATIONS. Bradford, New
York. 1727.

Dark red morocco, with double fillet interlacement forming geometrical compartments. Blue morocco fireproof case with interlacing fillet design of the book repeated.

- 185 ZAEHNSDORF. [*John Haywood.*]
THE CHRISTIAN ADVOCATE. Nash-
ville. 1819.

Red morocco, with framework of interlacing fillets forming compartments ornamented in the manner of the Eves — the irregular spaces with sprays of foliage, *à la fanfare*. Back panels and inside borders finished with same tools. Red watered silk linings and ends.

- 186 ZAEHNSDORF. COPEDIS BREUE
DE LAS PROCESSIONES. Mexico.
1544.

Green morocco, with fillet compartments, and pointillé tooling in imitation of a Le Gascon design. Green watered silk linings and ends.

- 187 ZAEHNSDORF. MOURT'S RELATION.
London. 1622.

Green morocco, with band of eight fillets, broken at the joints; doublé of brown morocco with fillets and interlacing foliations of Indian corn. Brown morocco ends.

- 188 ZAEHNSDORF. *Benj. Church.*
ENTERTAINING PASSAGES RELATING
TO PHILIP'S WAR. Boston. 1716.

Brown morocco, with Le Gascon dentelle border and mosaics of light blue, surrounded by mosaic band of darker brown bearing scrollwork ornamentation. Doublé of dark brown with Derome borders, brown morocco ends.

- 189 PRATT. *Martyr and Oviedo*. INDIE
OCCIDENTALI. Vinegia. 1534.

Brown morocco, with border fillets, bands, and other ornaments tooled in blind.

- 190 ZAEHNSDORF. *Prescott*. CON-
QUEST OF MEXICO. 1864.

Red morocco, with frame of interlacing fillets, and moresque scroll ornamentation flowing through it, in style of Grolier. Inside borders of interlacing fillets and moresque ornaments. Red watered silk linings and ends.

- 191 THIERRY. *Horace*. POEMS.
Plantin. Antwerp. 1564.

Dark olive green morocco, with double fillet border enclosing panel design with corner ornaments all in blind tooling.

- 192 THOUVENIN. IL PASTOR FIDO.
Parigi. m dccc xxii.

Brown morocco, with single border fillet and angle ornamentation.

- 193 SIMIER. *Nostradamus*. LES V^RAYES
CENTURIES, ETC. Amsterdam. 1668.

Purple morocco, with border bands, and arms
in centre, all in gold.

- 194 ZAEHNSDORF. *E. A. Poe*.
POEMS. London. mdcccxcii.

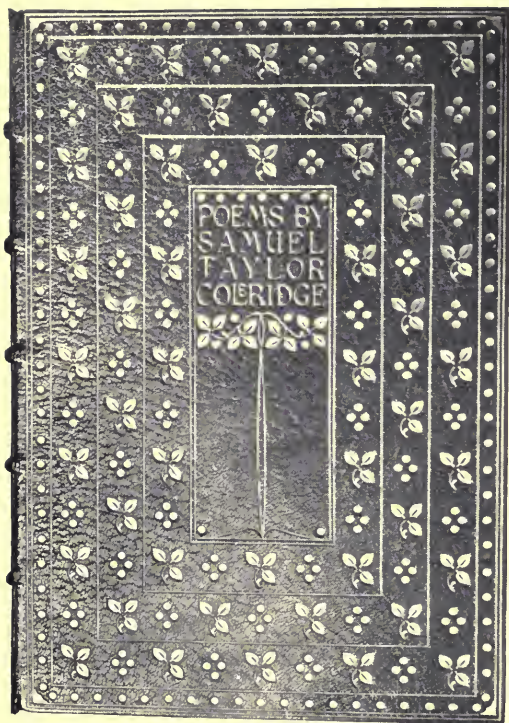
Olive morocco, with foliations, and with flowers
in mosaics of various colors.

- 195 ———. *Champagne*. RAPPORT DU
JURY. Paris. 1806.

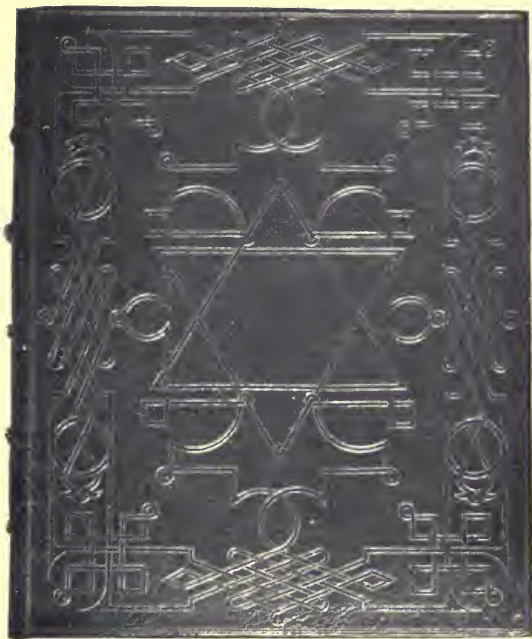
Red straight grained morocco, with border
roulette and fillets, and with centre ornament of
arms of NAPOLEON I. on both sides.

- 196 BOZÉRIAN JEUNE. CELSUS ET
SERENUS. Aldus, Venice. m.d.xxviii.

Red morocco, with border of fillets, vine inter-
lacement, and corner ornaments. Full tooled back
panel.



No. 197.—THE DOVES BINDERY



No. 200.—COX

- 197 DOVES BINDERY. *Coleridge.*
POEMS. Kelmscott Press, London.
1896.

Red morocco, with fillets and heavy dotted and leaf ornamentation forming centre panel for title on front cover. Back cover uniform, but without title.

- 198 THOUVENIN. *Molière.* ŒUVRES.
Paris. m dccc xxv.

Reddish brown morocco, with border fillets in gold and blind, and large centre ornament stamped in blind—the relief portions slightly dotted in gold.

- 199 SIMIER. ANNALS DU MUSÉE.
Paris. 1822.

Green morocco, with borders in blind and gold, arms of ADELAIDE OF FRANCE in centres.

- 200 COX. *William Matthews.* MODERN
BOOKBINDING PRACTICALLY CONSID-
ERED. New York. mdccclxxxix.

Blue morocco, with border fillets broken at angles and with mosaics and foliations in angles

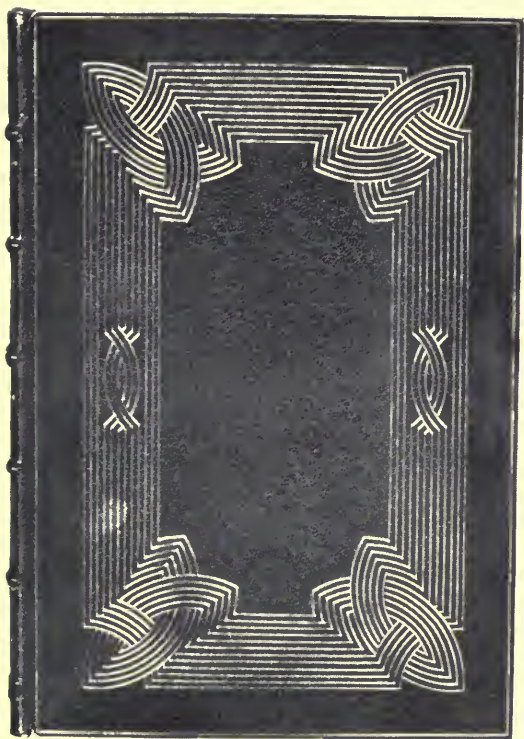
and centre on front cover; with fillet interlacement forming compartments on back cover; doublés of white morocco ovals and dark morocco medallion in centre, with elaborate toolings, the designs differing slightly.

201 COX. *Uzanne.* LA RELIURE
MODERNE. Paris. 1887.

Dark olive morocco, with border bands, compartments, centre rose, quatrefoils, trefoils, etc., in mosaics of various colors, and with toolings, differing on two sides. Inside border bands of mosaics in various colors, with toolings, differing on two sides, and with brocade linings and ends.

202 COX. *Mm. Marius Michel.* LA RELI-
URE FRANÇAISE. Paris. m.dccc.lxxxi.

Red morocco, with mosaic and corner border bands and gold toolings, centre compartment of basket pattern in blind, on front cover; mosaic border bands and centre panel of white, with inlays and gold toolings, on back; doublés of white with gold toolings and broad mosaic band and toolings on front and back, designs differing slightly.



No. 205.—ZAEHNSDORF

- 203 COX. *Bouchot*. THE BOOK, ETC.
London. 1890.

Dark blue morocco, with interlacing fillet bands forming compartments which are floriated at corners. Doublés of two volumes all differing in design and color.

- 204 COX. *Baldwin*. THE BOOK-LOVER.
Chicago. 1885.

Red morocco, with dentelle borders. Doublés of blue with mosaics of red interlacing strapwork, and scrollwork with mosaic ornaments in outline of moresque design in various colors.

- 205 ZAEHNSDORF. *Matthew Arnold*.
EMPEDOCLES ON ETNA. London.
mdccxcvi.

Brown morocco, with interlacing fillets, sides and back panels.

- 206 CHAMBOLLE-DURU. JOUTEL'S
JOURNAL OF LASALLE'S LAST VOY-
AGE. Caxton Club, Chicago. 1896.

Blue morocco, with double fillet border enclosing panel design composed of interlacing fillets, foliations, and Renaissance ornamentation, all in gold. Doublé of red morocco, with strapwork mosaic and fillet interlacements, and with Renaissance ornamentation. Silk brocade ends. This is the first copy of the first book issued by the Caxton Club to be honored with a worthy dress.



No. 206. — CHAMBOLLE-DURU

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R. R. DONNELLEY AND SONS CO. AT THE
LAKESIDE PRESS, CHICAGO, MDCCCXCVIII

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